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BANGALORE-2.

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THE INITIAL-SURD-MEDIAL-SONANT POSTULATE IN KANNADA

BY M. G. VENKATESAIAH, M.A.

Introduction

LINGUISTS examine the various speech-forms of man considered apart from their literary outcome. *Dynamic Philology* has for its goal the study of the phenomena of several units of a language as they occur in streams of speech, in the manner of exact sciences by the application of statistical principles. Every problem in *Dynamic Philology* is viewed objectively and the units that are observed are treated as outcome of human behaviour—to make it more clear by an example, the stream of speech is viewed without any reference to the *thought of the bird or the meaning of fibres* that go to form the nest.

The present study aims at viewing the postulate hypothecated by Dr. Caldwell with reference to Tamil in particular and the Dravidian languages in general, '*The law of convertibility of surds and sonants—a sonant cannot commence a word, neither a surd admissible in the middle, except when doubled ;*'— in streams of speech in Kannaḍa, with the definite purpose of verifying the *law* if it ever existed in the Kannaḍa language.

The title to this study—*The initial-surd-medial-sonant postulate* in Kannaḍa, is given because this conveys the aim of the present study more clearly.

Aim of the present study

The investigation of the problem centres round the following four points:

1. If the postulate is operative in Kannaḍa, one set of consonants should serve for both purposes, the expression depending upon the position as in Tamil, where *k* and *g* are not different phonemes. Is this the case in Kannaḍa?

2. Is there distinct traces of the existence of this *law* in any period of the Kannaḍa language?

3. Do *sonants* occur as initial phonemes of words in Kannaḍa, thus defying the statement—a *sonant* cannot commence a word?

4. During the process of borrowing from other languages any traces of operation of this postulate must be clearly exhibited. Does Kannaḍa exhibit any such characteristics during the process of borrowing words from other languages?

Dr. Caldwell's statement of the postulate

The enunciation and the operation of the postulate can be clearly understood in the following extract taken from his book, *A Comparative Grammar of Dravidian Languages.*[1] As I understand that the particular edition referred to (*viz.* the 1875 Edition) is not easily available, I give here a true extract of the passages:

"II Consonants—Tamil grammarians divide all consonants into three classes—(1) surds, which they call *vallinum*, or the hard class, *viz. k, ch* or *s'*, *ṭ, t, p, ṟ*; (2) Nasals which they call *mellinum* or the soft class, *viz. ṅ, ñ, ṇ, n, m* with final *n*; and (3) semi-vowels which they call *ideiyinum* or the medial class, *viz. y, r, l, v, ṛ, ḷ.*

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1. Caldwell: *A Comparative Grammar of the Dravidian Languages*, Trübuner & Co. London.1875.pp. 21-23,

"In this enumeration I have already observed, the sonant equivalents of the surd consonants (*viz. g*, the sonant of *k* ; *j*, the sonant of *ch* or *s'* ; *d*, the sonant of *t* ; and *b*, the sonant of *p*) are omitted. In the Northern Dravidian dialects the difference between the surds and the sonants is generally expressed by the use of different characters for each sound, in imitation of the system of the Dēvanagarī ; but in Tamil and in Malayālam, in accordance with the peculiar Dravidian law of the convertibility of surds and sonants, one set of consonants serves for both purposes and the difference between them is expressed in the pronunciation alone. It is desirable, before proceeding further, to inquire into this law, *viz.* :

"**The convertibility of surds and sonants**

"We have seen that the Tamil alphabet adopts the first and the last of each of the Devanāgarī *vargas* or rows of consonants *viz.* the unaspirated surd and the nasal of each *varga* ; we have also seen that the Tamil has not separate characters for surds and sonants, but uses one and the same character—that which properly speaking, represents the surds only—to express both. This rule does not apply merely to the written character of the language, but is the expression of a law of sound which is inherent in the language itself.

"There are distinct traces of the existence of this law in all the Dravidian dialects ; but it is found most fully developed in Tamil and in Malayālam. This law as apparent in the Tamil-Malayālam system of sounds, is as follows :—*k*, *ṭ*, *t*, *p*, the first unaspirated consonants of the first, third, fourth and fifth *vargas*, are always pronounced as tenues, or surds (i.e. *k*, *ṭ*, *t*, *p*) at the beginning of words and whenever they are doubled. The same consonants are always pronounced as medials or sonants (*i.e.* as *g*, *ḍ*, *d*, *b*) when single in the middle of words. A sonant cannot commence a word, neither a surd admissible in the middle, except when doubled ; and so imperative is this law and so strictly is it adhered to, that when words are borrowed from languages in which a different principle prevails as in Sanskrit or English, the consonants of those words change from sonants to surds, or *vice*

versa, according to their position—*e.g. danta*, Sanskrit a tooth, becomes in Tamil *tandam ; bhāgya*, Sanskrit, happiness, becomes *pākkiyam*. This rule applies also to the case of compounds. The first consonant of the second word, though it was a surd when it stood independent, is regarded as a sonant when it becomes, a medial letter in a compound-word. This difference is marked in Telugu by a difference in the character which is employed—*e.g. anna-dammulu* (for *anna-tammulu*), elder and younger brothers; *Koṭṭa-baḍu* (for *Koṭṭa-paḍu*) to be beaten; but in Tamil and generally in Malayālam, the difference appears in the pronunciation above. This rule applies to all compounds in Telugu; but in Tamil, when the words stand in a case-relation to one another or when the first is governed by the second, the initial surd of the second word is not softened, but doubled and hardened, in token of its activity, *e.g.* instead of *Koṭṭa-baḍu*, to be beaten, it prefers to say *Koṭṭa-(p) paḍu*. In *dvandva* compounds Tamil agrees with Telugu."

Material for study

For the present inquiry the poetical stanzas from 1 to 9 from '*S'āsana padya manjari*' (Poetical extracts from Inscriptions by R. Narasimhacharya, Bangalore, 1923, p. 1-4) covering the period from 700 A.D. to 952 A.D. are taken for analysis. The changes observed in the actual positions of *k* and *g* phonemes are taken into account and recorded below for the verification of the *initial-surd-medial sonant postulate*.

Modern Kannaḍa, which is prevalent in the Karṇātaka area at present, has undergone very many changes. Hence to attempt to verify the Dravidian *initial-surd* postulate in *Modern Kannaḍa* may be rather out of place; thus to give all the advantage to the postulate, the oldest Kannaḍa, as observable in inscriptions mentioned above, is taken for consideration.

Poetical Extract	Words containing *k* and *g* phonemes
S'ravaṇabeḷgoḷa—27 700 A.D.	1. *kaḻvappināveṭṭaduḷ*
	2. *srīsamghamgaḷa*
	3. *vicitra kanaka pra......*
	4. *mikkudān*
	5. *svargāgrama nēridār*
S'ravaṇabeḷgoḷa—76 700 A.D.	1. *-guṇadim*
	2. *kaṟeyil naltapadharmadā*
	3. *sasimati srīgaṁtiyar......*
	4. *nōḍenage*
	5. *kaḻ vappinul*
	6. *tīrthagirimēl*
	7. *svargālaya kkēṟidār*
S'ravaṇabeḷgoḷa—88 700 A.D.	1. *bēgam*
	2. *pirigum*
	3. *rāsigaḷ*
	4. *nīllavārgam*
	5. *sanyasanamgeydu*
	6. *dēvolōkakke*
Bādāmi—700 A.D.	1. *sādhuge*
	2. *mādhuryange*
	3. *kalige*
	4. *kali yuga*
	5. *keyvorār*
	6. *kalige*
	7. *purākṛitamilli*
	8. *saṁdhikkumādu*
	9. *kaṭṭida*
	10. *keṭṭodēnemagendu*
	11. *kalige*
	12. *-(a) hitarkaḷ*
	13. *keṭṭar*
Muḷabāgilū—38 900 A.D.	1. *lōkakke*
	2. *raghu kuḷa dahanō grēṣuvinim*
	3. *kāydu*
	4. *kudigonḍaḻ kittagastyam*
	5. *kuḍiyuthuguḻdanim*
	6. *kaṭṭupattirdudimtappudu*
	7. *-(ā) yāsakke*

Poetical Extract	Words containing *k* and g phonemes
Muḷabāgilu-38 900 A.D. (*Contd.*)	8. *pakkāgire*
	9. *gaḍa*
	10. (ī) *kāṁiteyaṁ*
	11. *kāṇbarī...* ...
	12. *namagappaḷ kaṟim......*
	13. *gaṁge*
	14. *teṁkaṇgidirim*
Kōṭūr—900 A.D.	1. *pogaḻalkaḷumba mappoḷ pugaḷane*
	2. *tanagavane*
	3. *dhagadhagitas'ikhi*
	4. *sekeya*
	5. *koḷe*
	6. *nagemogadim*
	7. *munnegaḻda*
	8. (ī) *gaḍuḻḷorum*
	9. *bagevoḍavar*
	10. *ninage*
Manḍya—41 949 A.D.	1. ......*caturaṅgabalam*........
	2. *taḷtiṟ eveḍe yorvarappoḍa*
	3. *gaṁḍaranāṁ peveṁdu*
	4. *kāṇame*
	5. *sakkiyāge*
	6. *kaṁḍavene*
	7. *sagatrinētranam*
	8. *seraguvārdaparinnireneṁdu*
	9. *sungadaṁtire*
	10. *neriavāgire*
	11. *kōṭeyemba*
	12. *sirōgramam*
	13. *kadanaika s'udrakam*
S'ravanabeḷogoḷa—139 950 A.D.	1. *S'riyuvatige*
	2. *meygali*
	3. *bāyikanemban*
	4. *negaḻteyam*
	5. *prakatisidan*
	6. *dharmadadaguṁtiyene*
	7. *negaḻdal*
	8. *sāviyabbegamavanijegam*
	9. *dereyenalke*

Poetical Extract	Words containing *k* and *g* phonemes
S'ravanabelogola-139 B.D.A.D. (*contd.*)	10. *s'rāvaka*
	11. *s'rāvaki*
	12. *sajjanikeyoḷ*
	13. *janakātmaje*
	14. *dēvaki*
	15. ....*bhaktisadbhāvade*
	16. *kāṇire*
Bēlur—123 952 A.D.	1. *pēnigaḷam*
	2. *pogaḻadirabhimānigaḷam*
	3. *guṇada*
	4. *kaṇigaḷam*
	5. *dānigalanūnamillada*
	6. *mōnigaḷam*
	7. *pōgi*
	8. *pogaḻa kellaṁgeṟeyol*
	9. *gaḍa*
	10. *koḷvoneṁdu*
	11. *balagarvada*
	12. *ballapanalli*
	13. *pōgi*
	14. *kāyvoṁgeḍe yāgadaṁtu*
	15. *meccisi koṁdariṁtu*
	16. *kellaṁgeṟeyum*
	17. *pogaḷe*
	18. *lōkamellam*
	19. *geḍegoṁdu*
	20. *koṁḍu konedappudu*

A careful observation of the occurrence of *k* and *g* given above reveals that *k* remains unchanged in the following cases even when it occurs as a medial phoneme.

Inscription	Number of the word
S'ravaṇabeḷgola—27	3.
Do —76	7.
Do —88	6.
Bādāmi—	7, 12.
Muḷabāgilu—38	1, 2, 4, 12, 14,
Kōṭūr	1, 4,
Manḍya—41	13,
S'ravaṇabeḷgola—139	3, 5, 9, 10, 11, 12, 13, 14, 1
Bēlur—123	8, 15, 18 & 20.

In all these instances if the *initial-surd* law had been obeyed the *k* should have been voiced into *g*. At it is we see that out of 104 cases as many as 26 occur without any change.

We are apt to say, so far as Tamil is considered that *k* and *g* are not practically different phonemes; both are the out-come of one symbol which is pronounced hard as a *surd* when it occurs as the initial phoneme of a word and pronounced soft, as a sonant, in any others, say the medial position. This is not the case in Kannaḍa, as we have seen from the instances given above, nearly one-fourth of the total number of words studied exhibiting unchanged *k*.

Further instances to prove the statement that *k* and *g* are really different phonemes are not wanting. In Kannaḍa *sāku* means *to preserve, foster*, while *sāgu* means *to go*. Here it is not the mere voicing of *k* that is observed but the occurrence of *g* as a different phoneme, a minimal unit of distinctive significance in keeping apart an otherwise homo-phonous pair of words.[2] Similarly *bāku*, means to a large knife and *bāgu* means to bend; *tenku* means to float while *tengu* means a cocoanut tree.

To show that *k* is pronounced as such, a surd, even in the medial position in Kannaḍa the following verbal roots[3] are given here:

misuku, to move
musuku, to cover
kusuku, *kuṁku*, to strike
pisuku, to treat with great disrespect
kuruku, to eat
muṟuku, to distort the face
tuṟuku, to force into
nuṟuku, to become different in growth
iṟuku, to hold firmly
nūnku, to push on
sōṁku, to touch

2. *Human Behaviour and The Principle of Least Effort*: by G.K. Zipf. Addisār—Wesley Press, Inc. U.S.A. 1949, p. 98.

3. *Jewel Mirror of Grammar*: Ed. by F. Kittel. Kanarese Mission Book and Tract Depository, Mangalore, 1920.

komku, to soar
avuṁku, to press firmly
kalaṁku, to stir up
kaluku, to pour out liquids
poḷaku, to chew
muluku, to be in labour
kuluku, to fill with force
toḍaku, to oppose
puḍuku, to search with hands
aḍaku, to put in another place
karduku, to peck lightly
barduku, to live
bedaku, to search for
minuku, to glitter

As for the statement that *a sonant cannot commence a word*, the following verbal roots clearly indicate that this is not valid for Kannaḍa.

bikku—to sigh
bigi—to fasten
bāgu—to bend
bīgu—to be glad
bērcu—to fear
bircu—to divide
bidircu—to unharness
baḻalcu—to deprive of motions
beṭṭu—to cause to enter firmly
biḍu—to let go
bēḍu—to beg
bāḍu—to fade
bērpaḍu—to be separated
bekkasaṁbaḍu—to be surprised
battu—to dry up
bittu—to sow
bardu—to die
bān—to do the work of a potter
bī—to perish

bē—to be burnt up
bū—to swell
bay—to put aside
biri—to burst
bemar—to be in perspiration
birdur—to unite
bidir—to spread about
bar—to come
bār—to set to free a liquid
bare—to write
beḷar—to became white or bright
baḻal—to be weary
guḍikaṭṭu—to form a ring
giḍi—to enter
gōḻiḍu—to howl
gudi—to tie the feet
gurdu—to strike with the fist
gerbu—to have sexual intercourse
gōr—to catch with a net
gaḻipu—to chatter
gey—to perform manual art
dāṁṭu—to jump over, cross
dūṁku—to walk on one leg
dāḻiḍu—to rush far
dommaḷisu—to be agitated or alarmed
dorekoḷ—to be obtained

In the inscriptions analysed we find the following words beginning with *g*.

Poetical Extract	Number of words beginning with g
2	1
3	1
5	9, 13
6	9
7	3
8	3, 9, 14
9	3, 5, 9, 11, 12 and 19

Thus out of 104 words as many as 15 begin with *sonants*.

Words borrowed from other languages

Further a study of the words borrowed from other languages clearly demonstrate that the *initial-surd* postulate does not hold good for the Kannaḍa language.

Tamil and Kannaḍa exhibit *k*, *g* correspondences as in—*kiḷi* (Tamil) *giḷi* (Kannada), a parrot, *kūḍai* (Tamil) *gūḍe* (Kannaḍa), a basket; which are definitely opposed to the *initial-surd* postulate.

Among foreign words which have entered Kannaḍa and now extensively used, we notice the existence of the *initial-sonants* as in—*burusu*, for brush; *gilītu* for gilt; *bandōbast* (borrowed from Persian); *gāḍikhānā* (borrowed from the Arabic); *gaḍiyāra, gadi, gābari, girāki, gumāste* (borrowed from Hindustani); among words borrowed from English, we have—*gōl, goun, baniyan, bond, bil, benc, biskat, etc.*

In the formation of *tadbhavas*, however, in some instances, *k*, *c*, *ṭ*, and *t*, have been changed into *g*, *j*, *ḍ* and *d* respectively as —*hārige*-(*hārika*); *hōrige* (*hōrika*); *vāsugi* (*vāsuki*); *anḍuge* (*anduka*); *ittige* (*iṣṭaka*), etc. . . . . but there are many words borrowed from Sanskrit where *k* remains unchanged as in—*amkusa* (*aṁkuṣa*); *ākāsa* (*ākās'a*); *kaṁkari* (*khamkari*); *kannike* (*kanyake*); *koyaka* (*kuhaka*); *javanike* (*yavanike*); *jakuti* (*yukti*); *bakuti* (*bhakti*); *saṁke* (*s'aṁke*); *sīsaka* (*s'īrṣaka*): *yukuti* (*yukti*), etc. . . In compounds like. . . *aṁkavaṟe, aṁkavātu, kaṭṭaṁkam, māraṁkam, mṛigāṁkam, vṛṣāṁkam, malamurantakam*, etc. . . even when two or more *tadbhavas* appear in combination as in—*aṁkusasārane, accavaḷiku, kūvakambam, kūḷkammi, coukaṁḍam, tihurāntakam, mālakami, vamkadāram, saṁ karapasāyitam, sirikaṁdam*, etc. . . where a *sama saṁkrita* word combines with a *tadbhava* as in—*pādasaṁkale, tipuraṁtakam, mākāḷi, māpātakam*, . . , in *titles* as in—*gēṇaṁkacakrēsvaram, naralōka dallaṇam*, etc. . . . in verbal declinable bases (*kṛillingas*) as in—*piḍivakahaḷe, āgadakāryam, māḍadakey*. . . . in repetition compounds as in—*kappakappane, kammakammane, akaṭakaṭa, keḷakeḷage*, etc.

We have noticed that *bhakti* becomes *bhakuti* and *mukti* becomes *mukuti* in Kannaḍa, where as, if the *initial-surd* postulate worked *bhakti* should have been changed into *paguti* and *mukti* into *muguti*, which is not the case.

Conclusion

In Tamil only one character stands for either a *surd* or a *sonant* according to its position while Kannaḍa has separate characters for *surds* and *sonants*. From what has been observed we are apt to conclude that in Kannaḍa *k* and *g* *are separate phonemes*, although in some instances *k* is voiced into *g* and even the sonant g is an integral and essential part of Kannaḍa.

The positional variation of the *initial surd k* and the medial g, which according to Dr. Caldwell is the expression of a law of sound which is inherent in the language itself, may refer to Tamil; no such law is objectively visible even in the analysis of the inscriptions (700 A.D to 952 A.D). Neither is the law operative in the *verbal roots*, *tadbhava* words and *dvandva* compounds.[4] Hence to state that distinct traces of this *law* exist in *all* Dravidian languages is not warranted. After differentiating between noises and letter-sounds[5] Kēs'iraja definitely states that each *s'uddhākṣara* has a separate form and sound and proceeds to name the classified consonants—which include both the *surds* and the *sonants*.

Reference

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THE DIFFUSION THEORY *

BY PHILIP SPRATT

IT would be absurd in the latter half of the twentieth century to revive the ghost of Elliot Smith. Nor on the other hand is there any purpose in advancing the commonplace that culture diffuses. I propose to state, with special reference to India, a theory lying between these extremes, which is perhaps tenable and certainly says things of interest. It is the theory, as I understand it, of the late A. M. Hocart.

The main general ideas in Hocart's writings are (1) the quest for life as the central theme of ancient and primitive culture, (2) the importance of ritual as the method of that quest and its great formative influence and (3) the special doctrine about the cult of the divine king.

I shall leave out the quest for life and take the divine king cult first, showing that it was practised in India. I shall then deal with ritual, arguing that it helps to explain a number of myths, in particular those of the Rāmāyaṇa and the Churning of the Ocean of Milk, and also that it helps to explain caste.

The doctrine is a prosaic one, which does not concern itself with the higher aspects of culture. It does not deny that religion, ethics and art have reached great heights, but it tries, as an evolutionary theory must, to show that they have grown from lowly origins. It does, however, tend to cast doubt upon interpretations like those of S'rī Aurobindo and Ananda Coomaraswami, which seem to assert that ancient literature and mythology enshrined from the beginning religious and ethical teaching expressed in symbolic forms. Hocart takes the view of Goethe: In the beginning was the deed. Men acted before they composed poems or theologies.

The theory is probably compatible with some of the psychological interpretations of religion and myth, such as those of the psycho-analysts and Jung, but, as opposed to theories of culture

* Paper read before the Mythic Society on 10-3-1954.

which seek guidance from psychology, it stresses the element of the arbitrary and contingent in social evolution. The prosaic nature and somewhat sceptical implications of the doctrine may have contributed to its neglect in India. But though some rationalists have made use of it in criticism of religion, a group of eminent scholars, E. O. James, S. H. Hooke, W. O. E. Oesterley, and others, have applied it to the early history of Judaism and Christianity and have found it quite compatible with their faith.

Doctrine of Divine Kingship

The doctrine of the divine kingship is based on much evidence and some conjecture. It says that at an earlier and more conjectural stage there was performed an annual creation ritual. It took place near a river, on a mound made for the purpose, or on an existing mound, near or on which were an altar and a tree, the entire area being surrounded by a ditch. The remains of the previous year's rite were ceremonially imbued with the ills or sins of the community and then burnt or washed away. Hence the stories of the punishment of the world for sin by flood or fire. A boat then brought to the scene a young brother and sister and they climbed the tree. The previous year's couple, or later the man only, was killed, after a ritual fight with his successor and perhaps a ritual leave-taking from his sister-wife. His eyes, representing the sun and moon, his skull for the sky and his brains for the clouds, were hung on the tree. His bones were placed round the enclosure to represent mountains and his blood was poured into the ditch to make the sea. Two ribs and the skin were removed. Two models of human shape were made with clay and blood, with the ribs as backbones. These figures were ceremonially animated and then replaced by the brother and sister, who now descended from the tree or sky. They ate part of the victim. The man put on the victim's skin. The sister made advances to the brother and ritual intercourse took place. General intercourse may have followed. People dressed as animals represented the creation of the various species. There was a ritual battle and the killing of a snake or other monster.[1]

1. Hocart :*Kingship*.Ch,XII.pp,140-142 ;Ch. XVI.p.194: *The Life-Giving Myth* :Ch.XVI.p.151 : and Raglan : *Jocasta's Crime*.Ch. XXIII.

Originally, it is supposed, the victims were killed every year. At some stage the woman was spared and she then married her husband's successor. Since the successor was later regarded as the son, he thus come to marry his mother. Hence many curious practices and myths. In particular, the mother goddess cult, of independent origin, seems to have become associated with the divine king cult through this practice. An important series of ritual practices and myths also arose from the rivalry between the father and the son who fought and replaced him. Thus originates the widespread story of the villain's attempt against the life of the infant hero.[2]

The period of the god-king-victim's life was extended, and at one time, in Greece and Northern Europe, it seems to have been stabilised at eight years. Later a surrogate was killed in his place, or he was killed only ritually and then came back to life. During the interval of his ritual death he was hidden in the mound or in a cave or temple. In some cases his rebirth was enacted in the form of emergence from the skin of an animal which was supported to have swallowed him: this suggests stories such as that about Jonah and the fish. In his place an animal was killed and the creation ceremony was performed with its skin, bones, blood, etc. Some myths describe the separation of the earth and the sky as the splitting of the body of an animal; others as the separation of two figures, usually the male sky lying on the female earth.

This is a reconstruction of an annual ritual of unknown antiquity, from which, it is supposed, the ritual of the urban civilisations of the ancient Near East developed. These rituals are comparatively well-known. Their main features are the enactment of the death and resurrection of the god-king, the recitation or enactment of the story of creation, clearly derived from rituals of the kind described, a ritual combat and defeat of an enemy by the god-king, his sacred marriage and a triumphal procession. These or some of these rituals also occurred during the installation of new kings at other ceremonies. Hocart regards

2. Hocart: *Op.Cit.* and Raglan: Op. *Cit.*

the installation of the new king as the most important of these and outlines its typical elements thus :

The people observe silence and the king fasts and purifies himself. Women, children, slaves, sinners, are excluded from the ceremonies. The king goes through a ritual death and rebirth, being made to disappear for sometime. On his reappearance he fights a ritual battle with weapons, or with magical procedures, or with dice and is victorious. He is then asked to rule justly, so that the course of nature, the seasons, the crops, etc. may proceed properly and he promises to do so. He is fed with ambrosia, apparently in recognition of his present status as a new born baby and is given a new name. He is clothed with garments symbolising the womb and its membranes and is washed with water and oil to remove the defilement of the womb. A human victim is killed.[3] The people rejoice and indulge in humorous and obscene antics, dressing as animals and so forth. A feast is given. The king receives the insignia of his office—the crown, representing the sun, shoes, a sword, a ring, a sceptre, a seal, an umbrella, etc. He is seated on a throne. Ritual intercourse takes place. He takes three steps. He tours in procession round the kingdom in the direction of the sun's motion, receiving homage from the people.

Hocart carries out a detailed comparison of the ceremonies performed at the installation of the god-king with those performed at marriages, at the installation of priests, at initiations and during the Roman triumph and shows that many of these features recur in these ceremonies, throughout the Old World and the Pacific Islands.

Marriage is closely connected with the installation of kings. In some instances an unmarried man could not become king. In some, a wife of royal birth was necessary to legitimise a king In some countries married couples of common status are treated on the wedding day as royal and are crowned. In some marriage ceremonies the couple are addressed as a god and goddess, or as the sky

3. Hocart : *Kingship*.Ch.VII.pp.76,80.

and the earth. The ceremonies typically include an ascetic preparation, a ritual combat (often misinterpreted as a survival of marriage by capture), ceremonial clothing, sprinkling with water and oil, seven instead of three steps, a ritual meal or communion, the putting on of a ring, a feast and a triumphal procession. Initiation ceremonies usually include an ascetic preparation, ritual death and rebirth, sometimes as from the womb of an animal, or from underground, a ritual or real combat, a vow, ceremonial clothing, ritual or promiscuous intercourse, a ritual meal, a feast and merry-making.

This pattern of ceremonies has inspired a great deal of religious belief, of mythology and of folk-lore. Most creation myths can be affiliated to it. The god who dies and is reborn annually comes to represent the sun and vegetation. The cycle of destruction and revival, the flood, the tree of life, the combat between the god and the monster, the hero who is cast adrift at birth, but lives to vanquish the monster, kill his father and marry his mother, all figure in it. It has been shown that, in addition to the dying gods which Frazer treats of, Moses, Elijah, Joseph, Romulus, Theseus, Jason, Perseus, Hercules, Oedipus, Dionysos, Apollo, Zeus, St. George, Siegfried, King Arthur, Robin Hood, Cuchulain, Llew Llawgyfles and many other heroes of myth from all over the world fit the pattern so closely as to leave little doubt that they originate in this ritual system.

This is a very brief outline of the theory of the divine king cult. It applies with variations to the earliest known history of Egypt, Sumeria, Babylonia, Syria, Canaan and Palestine, but it seems at first sight to have little in common with ancient Indian ritual, myth and polity. The central feature of the ancient Indian religion, *viz.* the sacrificial ritual, seems to have but slight connection with it.

The ritual system outlined here does not form an organic whole. The fire altar is mentioned, but plays no further part. However, this may be a false impression, due perhaps to inadequate information. Sacrificial rituals, deriving in part perhaps from the annual sacrifice of the god-king, were prominent

in the Babylonian system, though not in the Egyptian. In Canaan and early Palestine burnt offerings were made and something approaching the Indian system may have prevailed. The original complex of rituals may be supposed to have developed in different directions in different countries.

It is not claimed that all ancient Indian rituals conformed to this model. I want to argue (1) that the ancient Indians did practise, among others, rituals similar to those outlined by Hocart and (2) that these rituals probably form the origin of a number of important myths.

THE DIVINE KINGSHIP IN INDIA

Hocart quotes Manusmṛti: "Indra, Vāyu, Yama, Sūrya Agni, Varuṇa, Candrama and Kubēra, with the essence of these gods Īśvara engendered the king."[4] He also quotes the S'atapatha Brāhmaṇa where during the *Rajasūya* the priest says: "This king is Indra for a two-fold reason, *viz.* because he is a Kṣatriya and because he is a sacrificer,"[5] and proceeds to identify him with Varuṇa, Sāvitri, Rudra and Brahman.

K. G. Sesha Aiyar quotes an old Tamil source: "It is the duty of the king to know and remember that he is the source of the life of the world."[6] There is evidence that in Kērala[7] the new king had to fight the old one before he could be installed and the practice of electing a new king every twelve years survived till a few centuries ago.

Hocart discusses in detail the *Rājasūya* ceremony, as set forth in the fifth *kānda* of the S'atapatha Brāhmaṇa, showing how closely it conforms to the pattern of the original creation ritual. The putting on of the three garments is declared to be a rebirth; "He (the priest) then causes him (the king) to be born from what is the womb of knight-hood."[8] The other stages follow: the fast, the

4. *Manusmṛti. VII. 4.*
5. *Sp. Br*; *V.*4.3.7.
6. *Cēra Kings of the Sangam Period. p.* 134.
7. *Keraḷōtpatti* and *Keraḷamahātmyam* quoted by O. K. Nambiar in *The Last of the Perumals.*
8. *Sp. Br*: *V,* 35, 22.

exclusion of women, children and s'ūdras, the ritual combat, the drinking of *sōma*, the lustration with water and ghee, the kicking of a piece of lead representing the head of Namūci cut off by Indra and so perhaps replacing a human sacrifice, the placing of a gold plate on the king's head, the presentation of a wooden sword and of a bow and arrows, the seating on a throne which represents the womb, the presentation of winning numbers at dice, representing victory, the taking of three steps on the tiger-skin, the circumambulation of the kingdom, symbolised by the mounting of the four quarters, and the putting on of shoes of boar's skin. Hocart also discusses the Hindu marriage ceremony and shows that there are many points in common; the initiation ceremony also bears out the argument.

There are many other facts which tend to confirm the theory. The S'atapatha Brāhmaṇa [9] contains a clear description of the making of the world with clay. The passage about the gods making Prajāpati out of seven males strongly suggests clay images; "They created seven separate males... . Into the part above the navel they compressed two of them and two others into the part below the navel......... This male who became Prajāpati is the same as this Agni who is kindled on the altar." [10] There are references in the Ṛgveda to making the world of wood [11] and to shaping the world as a blacksmith does [12] which suggest a slightly different ritual. It seems clear from the text that the Puruṣa Sūkta is a description of a human sacrifice which is also a creation ritual.

A boar figures in many of these creation stories. He throws up the earth, so that it appears above the primeval waters. This suggests that those who built the mound on which the ceremonies were performed wore boar's skins. The Taittiriya Saṁhita [13] establishes the ritual association by coupling the boar with the naming of the altar as vedi. "Viṣṇu says. 'This boar, the plunderer of wealth, keeps the goods of the Asuras on the other

9. *Sp. Br.* VI. 5. 1.
10. *Ibid.* V, 1, 1, 2-5.
11. *R.V.X*, 81,4 : X.31,7
12. *Ibid.* X. 72.2
13. *Tai. Sam.VI*.2,42.

side of seven hills, kill him,' Indra, plucking a bunch of *kus'a* grass, pierced through the seven hills and slew him. . . . Inasmuch as they obtained (*avindanta*) these goods of the Asuras, this is one reason why the altar is called vedi." This might well be the animal-killing episode in the ritual. The verses preceding these run: "The sacrifice, assuming the form of Viṣṇu, entered the earth. The gods joined hands and searched for him. Indra passed above him. Viṣṇu said, 'Who is this who has passed over above me?' Indra replied, 'I am he who stays in a castle, but who art thou?' Viṣṇu said, 'I am he who carries off from a castle.'" The reference to a hill, a castle and disappearing into the ground are all suggestive.

There are several ancient Indian analogues of Jonah. Prajāpati generated Agni from his mouth [14] and created the gods from his mouth.[15] Viṣṇu is depicted emerging from the mouth of a fish. The Harivaṁṣa has a story of the first man emerging from God's mouth. Markandeya spent one hundred and one years in the belly of Nārāyaṇa.

The story of Yami and Yama is an obvious though incomplete parallel to the brother and sister episode. It will be remembered that the sister takes the initiative in the ancient rituals. In the Sankhyāyana Upaniṣad Prajāpati's daughter Uṣas takes the initiative in the same way in relation to her four brothers. In the Ṛgveda [16] Pūṣan is addressed as the lover of his sister and husband of his mother.

Prajāpati's incest with his daughter corresponds to the ritual intercourse episode, though the relation between the parties is different. In Hocart's archetypal ritual the parties are brother and sister and later son and mother. The ritual character of Prajāpati's incest is perfectly clear: it occurs "on the place of holy ceremonies." [17]

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14. *Sp. Br.* II.2,4,1.
15. *Ibid.* X.1.1.6-7.
16. *R.V.* V1.55,4-5.
17. *Ibid.* X.61.6.

Prajāpati is then attacked and emasculated by his son Rudra. This is a later development of the story, which occurs in the Greek myth about Cronos and the Egyptian myth about Osiris. There seem to be references to it in the Ṛgveda: "Vṛtra defied Indra, who struck him with the thunderbolt upon his mountain-like shoulder, like one emasculated who pretends to virility; then Vṛtra, mutilated of many members, slept."[18] Again: "Who, O Indra, made thy mother a widow? What god was present in the fray when thou didst slay thy father, seizing him by the foot?"[19] The theme of wounding in the foot is common in these myths. It occurs to Achilles, Oedipus, S'rī Kṛṣṇa and many others. It has been interpreted as a reference to some otherwise unknown ritual observance, or as an oblique reference to emasculation.

There can be no doubt about the ritual combat. A casual reading of the Ṛgveda suggests that there was a cattle-raiding ritual, in which the *Asuras* led the cattle away and hid them in a cave, from which the *Dēva* hero brought them back. This is quite in accordance with what we know about dual societies.

There seems to have been a ritual killing of a man disguised as an animal. The Ṛgveda says: "Indra filled Vṛtra, like a deer, with terror; stripping off his covering, Indra slew the *Dānava*, endeavouring to hide."[20] Again: "The Maruts have divided Vṛtra joint by joint."[21]

In any case, Indra fights and kills Vṛtra, the snake or dragon, just as Perseus, Marduk, St. George and many other hero-gods do. There is some trace of a creation-legend attached to the story of Indra and Vṛtra. The Atharva Veda says, "Indra, when he had slain the irresistible Vṛtra, forced with his might the two halves of the world asunder."[22] Marduk split the corpse of Tiamat into upper and lower halves, which then became the sky and the earth.

18. *R.V. I* 32, 7.
19. *Ibid. IV.* 18, 12.
20. *Ibid. V.* 29, 4.
21. *Ibid. VIII.* 7, 23
22. *Ath. Veda*, XX. 123.

A variant occurring in Egypt is the forcing apart of sky and earth personified as male and female. The Ṛgveda seems to refer to this: "The mother of Vṛtra was bending over her son, when Indra struck her nether part with his shaft, so the mother was above and the son underneath and Danu slept like a cow with its calf."[23] Again: "Indra sustains both the earth and the heavens."[24] Also: "Ribhus who separated earth and heaven."[25] Skambha in the Atharva Veda supported the earth and the sky.[26]

Aṣsociated with these myths in the Mediterranean world was the idea that the sky was a "firmament" with water above it. The Ṛgveda refers to this: "I have upheld the sky as the abode of the waters"[27] and: "You have propped up the sky with the supporting pillar of the firmament."[28] Again the Ṛgveda says, "Thou, Viṣṇu, hast upheld these two, heaven and earth and hast secured the earth around with mountains."[29] We are reminded of the bones strewn round the place of sacrifice.

The dying and reviving god, the central figure in the other ritual and mythical systems, occupies but a minor place in the Indian system. However, there are clear traces of this figure, at earlier and later stages of its evolution. The S'atapatha Brāhmaṇa says: "When Prajāpati became relaxed (or fell asunder), he flowed along this earth in the shape of his life-sap; and when the gods restored him (or put him together), they gathered him up from this earth."[30] There are other references to the enfeeblement, sacrifice and restoration of Prajāpati.[31] Puruṣa-Agni is likewise said to grow old and become young again.[32] Indra's vigour sometimes withers and is revived by

23. *R. V. I*,32.9.
24. *Ibid. III.* 59, 1.
25. *Ibid. IV.* 34-9 and *III*.30, 9.
26. *A. V. X.* 7, 35; and *X.* 8, 2.
27. *R. V.* IV. 41,4.
28. *Ibid. VI*, 72, 2.
29. *Ibid. VII*, 99, 3.
30. *Sp. Br. VI.* 1, 2, 29.
31. *Ibid. VI*, 2, 2, 11 and *VI.* 2, 1, 33.
32. *Ibid. XIV.* 1. 1.

Sōma : " Indra comes to recruit his decaying strength." [33] It would be the natural implication of this theory that the original ritual function of the Sōma was to revive the dying god. Indra is said somewhere to be replaced by a new Indra every twelve years.

S'rī Kṛṣṇa corresponds closely to the model of the hero who derives from the dying god at a later stage of evolution. Narayan Aiyangar [34] traces his mythological descent back to the Vedic Puruṣa. If that is right, well and good : but in any case, as he occurs, a fully developed figure, in the epic and *purāṇic* literature, S'rī Kṛṣṇa conforms to type. It is prophesied that he will kill his uncle, the king, who has six of his brothers killed, but S'rī Kṛṣṇa, the seventh son, is smuggled away into another country and escapes. He is brought up by foster-parents of low birth. He performs heroic deeds in the cradle and as a boy continues to defeat monsters, including a great snake, Kāḷiyā. He descends to the land of the dead and brings back a man from the clutches of Yama. When he kills S'iṣupāla, this mighty opponent is transformed into a great light which enters into him—the dying god is mystically identified with his predecessor and successor. Eventually S'ri Kṛṣṇa kills his uncle and later he becomes king. He is killed by an arrow in the foot. Thus eleven incidents in his life-story identify S'ri Kṛṣṇa as of the type of the dying god hero.

Karṇa also fits well into this pattern. His father is a god. His birth is irregular. As a baby he is set adrift in a basket on the river (like Sargon, Osiris, Moses, etc.). He is brought up by low born foster-parents. He returns to his mother's kingdom and issues a challenge, not to his father or uncle, the king, but to his half-brother, the victor in a tournament. After this, however, his story ceases to follow the pattern.

The story of Vāli in the Rāmāyaṇa follows the model in several points. King Vāli goes to slay a monster and spends a year underground. His brother Sugrīva usurps his throne. Vāli returns

33. *R. V. VIII.* 37. 7.

34. *Essays on Indo-Āryan Mythology*. Vol. II. p. 476.

and defeats Sugrīva, who takes shelter in a holy mountain. He challenges Vāli again and after an initial defeat, prevails with Rāma's help. He takes the throne and marries Vāli's queen, Tāra.

I have said enough to show that the ritual of the divine king was practised in ancient India and that the various themes of this ritual recur in mythology in a disjointed but suggestive way. I shall now take two more complex mythological stories and show that they derive almost whole from this ritual.

(*To be continued*)

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KASHMIR SHAIVISM *

BY J. RUDRAPPA, M.A., LL.B.

S'AIVISM is an ancient living faith in the world. The finds at Mohenjo-daro and Harappa have shown that the cult of S'iva was current as far back as 3,000 B.C. Sir John Marshall who is closely connected with the discoveries at Mohenjo-daro says "Among the many revelations that Mohenjo-daro and Harappā have had in store for us none perhaps is more remarkable than this discovery that S'aivism has, a history going back to the Chalcolithic Age or perhaps even further still, and that it thus takes its place as the most ancient living faith in the world." [1] S'aivism which primarily had its birth in India had spread to far off countries such as Cambodia, Java, Bāli, in the Far East, Mexico in North America and other places where we still see the marks of the existence of the *S'ivaliṅga* or of S'iva temples. Apart from its antiquity and the extension of its influence we are familiar with S'aivism in India as a great and live religion with a potent philosophy behind it. S'aivisim in India may be broadly classified under three heads, *viz*. Kashmir S'aivism prevalent in the north, Vīras'aivism in the Deccan-Karnataka and S'aiva Siddhāntha in the Tamil Nād. Though there are differences *inter se* as regards some of the tenets and observances of these three branches, we yet notice some fundamental principles operating as the basis in all these systems. Kashmir S'aivism which is a system of philosophic thought founded on the basis of the *S'aivāgamas* and tantras as well as on logic and intuitive experiences of elevated souls furnishes us the main characteristics of all S'aivaite thought and religion. The doctrine of recognition, the main theme of Kashmir S'aivism, is nothing but realistic idealism and it has thrown considerable light on the perennial problems of of philosophy. A close study of this system of philosophy must

* Paper read before the Mythic Society on 28-4-1954, based on the introduction of the author's translation of Pratyabhijña Hṛdaya by Kṣemarāja in Kannada.

S.S.

ED.]

1. *Mohenjo-daro and the Indus Civilization*. Intdn. p. vii.

benefit any thinking man and the practice and observances of this system based on yōga and experience surely elevate the soul as can be seen from the history of the S'aivite *Siddha Puruṣas* of Kashmir.

The doctrine of recognition as conceived and developed in the S'ivādvaita system of Kashmir S'aivism enlightens us on the points referred to above. This school of Advaita philosophy took its root in Kashmir in the ninth century A. D. and flowered until about the fourteenth century A.D. This philosophy is founded on *S'ivasūtras* or aphorisms which contain the whole doctrine by implication. The commentaries on these *sūtras* have developed the doctrine by going often far beyond the suggestion of the *sūtras*. Sage Vasugupta is stated to have been the first exponent of this system of Advaita philosophy based on *S'ivasūtras* and *S'ivāgamas*. There is a legendary story as to how he obtained the *S'ivas'ūtras*. Sage Vasugupta was residing in his hermitage on Mahadēvagiri in the Himalayan region of Kashmir. One night he dreamt a dream in which S'iva appeared and disclosed to him the existence of *Śivasūtras* containing the essence of *S'ivas'āsana* on a boulder on Mahadēvagiri peak. The sage on waking, went and touched the rock as instructed. The rock with the inscribed *S'ivasūtras* turned over and the *Si'vasūtras* came into view. Vasugupta taught these *sūtras* with their meanings to his pupil and spread this divine knowledge. Though the rock is still pointed out, no trace, however, of the inscribed *sūtras* is visible now. Anyhow the rock goes by the name of *S'ankaropal*. The other version about the origin of these *S'ivasūtras* is that S'iva himself appeared in a dream to Vasugupta and revealed to him. Whatever may be the real origin of the *Sivasūtras* or how Vasugupta obtained them it is an undeniable fact that Kashmir S'aivism is founded on *S'ivasūtras* which are now available. The *S'ivasūtras* do not merely enunciate the philosophical principles of Advaita Sa'ivism but also show men a practical way of realising by experience the fact that man is no other than the Lord *Paramas'iva*. These *sūtras* help him by virtue of realisation not only to attain absolute freedom from all that binds him and subjects him as a helpless

creature to the sorrows and sufferings of limited existence, to repeated births and deaths and to their attendant consequences but also to gain omniscience like the Lord himself as one with him and to wield all that power of creation and destruction which He (God) himself wields. This is the real object of the *S'ivasūtras* which are devoted to an exposition of the means to an end rather than to the philosophical or descriptive exposition of the end itself. This knowledge was transmitted by Vasugupta to his disciples Kallata and others. Amongst the scholars who propagated this knowledge mention may be made of four important persons. Somananda provided a solid foundation to this system of S'aivism in his *S'ivadristi* in consonance with *S'aīvāgamas*. Next came Utpaladeva who systematised the doctrines in *Īs'vara Pratyabhigñā Kārika*. The greatest of these spiritual personalities is Mahāmahēs'varācārya Abhinavagupta a disciple of Utpaladēva. He is connected with this system as S'rī S'ankarācārya is connected with *S'uddhādvaita*. His extraordinary intellectual and spiritual power made his pen so powerful that even to this day he is recognised as the highest authority on the monistic S'aivism or realistic idealism. He has also written authoritative works on dramaturgy and poetics. His is the last word so far as poetical theories of *rasa* and *dhvani* are concerned. The last in the series of worthy contributors is Kṣēmarāja who propagated this knowledge by his numerous works.

Kashmir S'aivism is called by different names—*Trika*, *Spandas'āstra* and *Pratyabhigñā s'āstra*. These branches of the same school of thought deal with different aspects of this system. This school of philosophy is called the Realistic Idealism of Kashmir.

In Kashmir S'aivism the dominating idea is that the individual self is no other than the Lord *Paramas'iva* himself with his powers limited. The object of this system is to make the individual self to discover, understand and experience his native state, the all blissful *s'ivattva* or pure consciousness. The conceptions and perceptions which the individual self-experiences

are not different from his being, because his is an aspect of universal consciousness, consequently we see that all cognition whether subjective or objective is recognition. The individual self by his very nature is capable of becoming omniscient but there are certain hindrances in the way. These hindrances will have to be removed. The doctrine of recognition as adumbrated in this system will help man to solve the problem for the removal of hindrances by right knowledge from scriptures, preceptorial instruction and individual effort and practices. Earlier writers of this system who preceded Abinavagupta pointed out three ways to the realisation of the ultimate reality, *viz.* the *s'āmbhava*, the *s'ākta* and the *āṇava* in the *spanda* branch of the *trika*. *Pratyabhigña* writers attempted to establish the existence of an all-integrating universal self and to point out a way to freedom from worldly troubles through recognition. Abhinavagupta put this branch of knowledge on a rational basis by his philosophical conceptions and metaphysical theories realised through psychological practices. He was a *siddhapuruṣa*.

The main topics of Kashmir S'aivism are God, world, soul, bondage and salvation. The Supreme God is called *Parasamvit Cit* or *Paramas'iva*. He is *anuttara*, *i.e.* there is nothing beyond Him. He is beyond time, space and causality. He is unrelated and he is absolute bliss, *paripūrṇānanda ghana*. He is *prakāṣa-vimarṣamaya*. He can manifest himself in various forms at will. *Vimarṣa* is internal perception. He can see himself and the universe in perfect identity. His principal attributes, powers or qualities are the five *s'aktis*, viz. *Cit*, *Ānanda*, *Iccha*, *Jñāna* and *Kriya* (pure consciousness, bliss, will-power, power of knowledge, and creative power or action force). These will be in a dormant state, calm as the waters of a waveless ocean (*Pras'āntha Sāgara*), in the transcendental stage of *Paramas'iva*. When the Lord desires to create the world the *s'aktis* assume the dynamic form. Out of the five *s'aktis* three of them, viz. *Icca*, *Jñāna* and *Kriya* manifest themselves in various forms. The other two will continue in their original form but with a limited scope in this created world. The entire world is therefore the manifestation of *s'aktis* which are

inseparable from the supreme Lord, *Paramas'iva*. *Paramas'iva* has two aspects transcendental and immanent. In the transcendental aspect these five *s'aktis* will be in an unmanifested state. Lord *Paramas'iva* is omniscient, omnipotent and omnipresent even in the immanent state.

Lord *Paramas'iva* created this world out of his free-will and on his own accord (*līla* and *svatantra s'akti*). He is the absolute reality both in his transcedental and immanent aspects. So the world which is the manifestation of the Lord himself is absolutely real. The world is not separate from him. Similarly, *Paramas'iva* has manifested himself in two forms, —the experiencer and the experienced. The experiencer is (*grāhaka*) the individual soul and the experienced is (*grāhya*) the universe or the objective world. The experiencer or the finate self is no other than the Lord himself with limited powers.

The universe is divided into thirty-six categories. These are grouped in two ways, as pure order and impure order. The pure order is divided into five sub-divisions (*S'iva*, *S'akti*, *Sadās'iva*, *Īs'vara* and *S'uddhavidyā*). Out of these five categories the first two will not undergo any dual change though these are the potential source for further divisions from *māya* down to earth. The categories *S'adāsiva*, *Īs'vara* and *s'uddhavidyā* are the subtle stages at which the duality manifests itself on conscious' level. The impure order consists of thirty-one categories from *māya* down to earth. The duality becomes more explicit in this order. We also see the working of the *māya* in all the states of this impure order. *Māya* is the primeval cause of the entire lower order. *Māya* obscures the true nature of the self, limits his power, brings about differentiation and multiplication. *Māya* is real inasmuch as it is the creation of the Supreme Lord, *Paramas'iva*, the absolute reality. *Māya* is the most distinctive power of the universal self in its creative aspect. It manifests diversity and is also the force of obsecuration. *Māya* is the principle pervading the whole of the lower creation of the impure order. It is beyond the comprehension of our senses. As an aspect of the universal self it is eternal. It is the first product of the impure order.

The impure creation may be divided into sentient and insentient manifestations. In the sentient group may be classed the individual self whose powers have been further limited by the force of *māya*. In the pure order the individual self had already undergone the limitation of will power (*Icchās'akti*). This limitation of power is called *āṇavamala* or innate ignorance. In the impure order, *māyas'akti* has limited the power of consciousness (*jñānas'akti*) and has been the cause of *māyiyamala*. The creative power (*kriyās'akti*) of the self has been reduced or limited by *māya* and is called *kārmamata*.

The first products of *māya* are the '*panca kancukas*' or the five sheaths of the individual soul. These are nothing other than the limited powers of the five attributes of the Lord, *viz.* consciousness, bliss, will-power, power of knowledge and creative (dynamic aspects) power. In the pure order the powers *sarvajñattva*, *sarvakartṛuttva*, *sarvavyāpakattva*, *nityattva* and *paripūrṇattva*), omniscience, omnipotence, omnipresence or pervasiveness, eternity and perfectness, become reduced to *vidyā* (limited consciousness), *kalā* (limited creation), *niyati* (regulation or restriction), *kalā* (limited duration) and *rāga* (limited interest). These limitations are subjective in nature and are collectively called five *kancukās*, *i.e.* sheaths or cloaks of the *puruṣa*. The individual self who is thus associated with three impurities stated above and five *kancukās* is called *puruṣa*.

Further product of this manifestation and the source of the creation of the objective world is *prakṛti*. This *prakṛti* is the repository of the three principal qualities (*sattva*, *rajas* and *tāmas*) brightness, active force and inertia. These three qualities in this *prakṛti tatva* are in a state of equilibrium. These qualities are powers of the *parās'akti* in the objective creation. By the variation of these three qualities further creation takes place. *Buddhi*, *ahaṅkāra* and *manas* are the next *tattvas* in the order of succession. *Buddhi* is the power of discrimination. *Ahaṅkāra* is the identification of personal ego. This may be termed as artificial identification of universal self. This identification or 'I' ness is limited and confined to the physical body or life. *Manas*

is the powerful picture making instrument of receiving different perceptions and forming images. This intervenes between the senses and *ahaṅkāra*. The difference between *ahaṅkāra* and *manas* is that the former is static and the latter is kinetic.

Next we come to the general principle of sensible experience. *Ahaṅkāra* divides itself into three sub-divisions in the further process of creation, *viz.* *sātvikāhaṅkāra*, *rājasāhaṅkāra* and *tāmasāhaṅkāra*. The off-shoots of *tāmasāhaṅkāra* are the five *tanmātras* and the five *bhūtas* or gross elements. The off-shoots of *sātvikāhaṅkāra* are the sense faculties.

Rājasāhaṅkāra is an active force co-operating in the form of the above two lines of creation. Lord *Paramas'iva* has two aspects, transcendental and immanent. He also assumes the form of individual sel in several stages from S'iva down to the bound *jīva*. The transcendental supreme being is all blissful, self existence, unrelated, independent (*svatantra*) and self luminous. The immanent supreme being is all pervading and is the underlying principle of subjective and objective activities. In this aspect he sustains the universe. As individual self he is no other than S'iva himself with his powers limited. This voluntary limitation of powers is by His *līla* or sport. The voluntary limitation of powers is called *akhyāti*, a self imposed unawareness of his true nature. Lord *Paramas'iva* has descended from the transcendental state to the individual self in seven grades of consciousness. In the ascending order the individual self resolves himself in the Lord through the same evolutionary process by extension of consciousness.

The seven stages of the individual self are as follows:

Lord *Paramas'iva* is pure consiousness. In the immanent aspect in the universe he is called S'iva the first category of thirty-six *tattvas*. Even as S'iva he retains the undivided state of consciousness. When the first movement or vibration occurs in S'iva, the s'*aktis* or powers unfold themselves.

The s'*aktitattva* is the second in order and is the source of creation of the universe. From the third category of *Sadās'iva-tattva* the differenciation of the experiencer and the experienced

begins. Here the experienced is called *mantramahēs'vara*. Next in order comes *mantrēs'vara* in the *Īs'varatattva* and *mantra* is *s'uddhavidyā-tattva*. The three individual selves above named are omniscient. The differentiation is on a conscious level in respect of subject and object. After *s'uddhavidyā-tattva* and before *māyatattva*, *Vijñānakala* comes in. He is also omniscient. The whole universe is an object to him.

When this individual self is wrapped up with *māya*, *kancukās* and *aṇtahkaraṇa* he is called *Pralayākala*. He has no physical body or sensory organs. His vision is conditioned or limited by *kancukās* and *puryastaka*, a subtle body which is composed of eight elements, *viz.* the five *tanmātras*, and *manas*, *ahaṅkāra* and *buddhi*.

The individual self with *puryastaka* when associated with the physical body and sensory organs is called *sakala*. He is associated with three *malās* or impurities, *viz. āṇava*, *mayīya* and *kārma*. The first impurity is *āṇava*. It is the innate ignorance which is the outcome of the limitation of will power (*icchās'akti*). *Mayīyamalā* is the limitation of the power of ordinary consciousness. It is this impurity which brings on the differentiation of the experiencer and the experienced and leads the individual on to several births and deaths according to the merits and demerits of his actions. The third kind of impurity is *kārmamalā* which is the limitation of creative power. The individual self, *sakala*, is associated with these three impurities and is also subjected to opposites, (*dvandas*) such as pleasure and pain, birth and death, etc. The lineage of bondage is thus completed. Thus we see that Lord *Paramas'iva* assumes these several forms out of his own free-will and on his own accord by self imposed limitation of powers and has come down to the state of individual self, *sakala*. Even in this state of bondage the individual self, potentially possesses the all blissful *S'ivahood*. By individual effort he will be able to extend his consciousness and eventually achieve the final stage of *S'ivatva*. Some people think that *līla* has taken the form of bondage but it is not so. Every action of *līla* or sport is a manifestation of bliss. Even in the literary or material sense,

līla or sport, means voluntary acceptance or satisfaction. In this system of philosophy these seven stages of individual self, *ātma*, are called *saptapramātrus*.

Abhinavagupta suggests realistic exposition of the several stages of individual self or the evolution of seven stages of consciousness as follows :

In the waking state, *jāgrata* the individual self experiences the objective world through his senses with his mind. In this state the four main principles—soul, mind, sense faculties and object (*ātma*, *manas*, *indriyās* and *vis'ayas*) will be fully in operation in all his perceptions and conceptions. This is the experience of the individual in the *sakala* stage. The experience in the dream state is akin to the experience in the waking state except that the sensory object will be absent. This is the experience of *praḷayākala*. In this state, soul, mind and sense faculties will be in operation. In the deep sleep state there is neither the sensory object nor the action of senses. These will be in a state of rest. This is called *Brahmasamapatti* in the Upaniṣads. In deep sleep the individual self embraces the supreme, *i e*. he identifies himself with the immanent aspect of *Paramas'iva* for the time being. In this state of deep sleep, mind including the senses will be at rest. He is unable to explain the details of his experience in deep sleep state, because this experience is indefinable in human language. He cannot express consciously what he experiences in that deep sleep state. This is the experience of *vijñānakala*. In short the differences may be stated like this. In the waking state all the four principles soul, mind, sense-faculties and object will act. In the dream state soul, mind and sense faculties will be in operation. In deep sleep state the individual self will be in a state of unconscious feeling. In this state he identifies himself with the conscious feeling of *vijñāna-kala*.

Beyond these states there are the *turya* and *turyātīta*. *Turya* comprises of three evolutionary stages of the self, *viz*. *mantra*, *mantrēs'vara* and *mantramahēs'vara*. These are associated with one impurity, *viz*. *āṇavamalā*, which brings about

duality only on conscious level. The experience of these three states is bliss itself. The last stage of *turyātīta* is the state of *S'ivahood*, the seventh and the ultimate state of consciousness. Here, in this state, the seventh *pramātrus'iva* is free from duality and *āṇavamalā* and experiences absolute bliss. [2]

PARASAKTI

The powers of *Paramas'iva* are innumerable. The expression of the sentient beings to convey their ideas to others is one such power. Primarily this is in the form of sound. Sound is of two forms, articulate and inarticulate. From the articulate sound many languages have sprung up. Language consists of sentences, words and letters. Letters consist of vowels, combination of vowels and consonants and *anusvāras*. In the Sanskrit language there are fifty-one letters. The first letter is अ (*a*) the last letter is ह (*h*). The combination of अ the first letter and ह the last letter with the *anusvāra* 'o' will become अहं (*ahaṁ*) the first flutter of the sound which emanated from Lord *Paramas'iva* at the time of creation. This अहं stands for *anutthara*, the omniscient one.

The letters of the alphabet which owes its origin from अ to ह represent in succession *parā*, *pas'yanti*, *madhyama* and *vaikhari*, the four stages of the utterance.

The vowels stand for S'iva. The consonants stand for *s'akti*. The combination of a vowel and a consonant becomes a letter. Similarly the combination of S'iva and *s'akti* is *yamala*, the origin of the universe. Thus the whole creation is based on the combination of S'iva and *s'akti*. The letters are only the symbols representing the whole creation.

The entire creation consists of *vācya* and *vācaka*, the two-fold manifestation. *Vācya* is the manifested universe and *vācaka* is

2. In the process of evolution of consciousness, Kashmir S'aivism has classified the different levels of consciousness from the individual self to *S'ivahood* in seven stages, *viz.*, *sakala*, *praḷayākala*, *vijñānakala*, *mantra*, *mantrēs'vara*, *mantramahēs'vara* and *S'iva* or *Pramātrus'iva*. These seven stages are called *Saptapramātrus*.

the speech—the expression—emanated from the supreme Lord, *Paramas'iva* in four stages—*parā*, *pas'yanti*, *madhyama* and *vaikhari*. The self-luminous *Paramas'iva* who potentially possesses the universe is *parā*. This *parā* is self-luminous, undivided and dynamic. Speech originates from *parā*. The next stage is *pas'yanti*. It is here that diversity, in the manifestation of speech, visualises and division begins indeterminately (*ākūta*). In the *madhyama* stage the division of the experiencer and the experienced is determined though not distinct or explicit. In the *vaikhari* stage the division is complete and determinate and becomes articulate or inarticulate speech. Here the vowels and consonants and their combinations assume concrete shape and convey different meanings and collective ideas. The individual, who is bound, is now conditioned by dualities of the *grāhya* and the *grāhaka* or *vācya* and *vācaka* (experienced and experiencer). The whole universe is the creation of *vācya* and *vācaka*. The aspirant who wants to transcend this *vācya vācaka bhāva* or diversity or duality has to concentrate on the four divisions of this *parāvāk* or *parās'akti* in the ascending order and identify himself in *parā* which is the embodiment of *svatantrya s'akti* of the supreme Lord. *Vācya vācaka bhāva* is the cause of opposites such as pleasure and pain, birth and death, etc. The individual who transcends this *vācya vācaka bhāva* will be free from the opposites of pleasures and pains, birth and deaths, etc. and enjoys supreme bliss.

(*To be continued*)

A BIBLIOGRAPHY OF THE PUBLISHED MATERIAL OF THE PEOPLE OF THE NORTH-EASTERN FRONTIER OF INDIA

By Sibadas Chaudhuri

PREFACE

This part of the world, *viz.* The North-Eastern Frontier of India, presents us a vast and unique mine of unexplored materials for the study of the tribes of great ethnological interest, differing widely in appearance, custom and language. Little is known, still less is scientifically recorded, of them, who are in a much more primitive condition than the wildest tribes of India. But they are fast loosing their own primitive customs, which may help us to unravel many obscure chapters on the origin of civilization. In the words of Dr. Woddell, " This unique mass of material which is thus available for solving such important problems lying at the very basis of civilization and culture is being allowed to disappear unrecorded! ......Government... ..should take immediate steps to record this fast vanishing knowledge, before it is irretrievably lost to the world for ever." (JASB ; 1900.)

In this paper an attempt has been made to make a bibliographical survey of what has already been studied about the most interesting tribes to facilitate the work of those scholars who are engaged in the study of man—his customs and behaviours and other ethnic questions.

ABBREVIATIONS

AR—Asiatick Research, Calcutta.

ANT. GES—Mitteilungen Anthropologischen Gesllschaft in Wien.

IND. ANT.—Indian Antiquary, Bombay.

JAOS—Journal of the American Oriental Society, Connecticut (U.S.A.)

JARS—Journal of the Assam Research Society, Gauhati.

JASB
JRASB } Journal of the Asiatic Society, Calcutta.

JDLCU—Journal of the Department of Letters, Calcutta University, Calcutta.

JRAI—Journal of the Royal Anthropological Institute, London.

JRAS—Journal of the Royal Asiatic Society of Great Britain and Ireland, London.

PASB—Proceedings of the Asiatic Society, Calcutta.

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(*To be continued*)

YEARLY RECORDS OF THE MISSION OF CARUAR *

(*Fathers of the Discalced Carmelites*)

WRITTEN BY FATHER P. F. FRANCIS XAVIER OF ST. ANNE

TRANSLATED BY S. SILVA

CHAPTER III

ORIGIN OR FOUNDATION OF THIS MISSION OF CARUAR

ALREADY from the seventeenth century, namely, from the year 1615 [1] our Italian congregation [2] had had in Goa a monastery of the title of St. Elias and a Church of the Blessed Virgin of Mount Carmel; for our venerable Fr. John of Jesus Maria, who then was the General, had done this foundation through Fr. Leander of the Anunciation; a little afterwards had founded also a hospice for our Religious in the town "Diu." Our congregation had built with its own money both this hospice and the Goan monastery at the supplication of the kings of Portugal for the sake of having missions among the infidels; for from then our religious relying on the Apostolic authority were going out to preach the word of God in the various provinces. But the Portuguese, putting aside the utility of the Christian religion, which in words indeed confers, but seem to deny in their deeds, led by that pride and jealousy, which seem inborn in them, could no longer tolerate that in the middle of them were existing men not Portuguese, who were far superior to the Portuguese both in life and doctrines. Therefore they with long and most troublesome persecution and hatred harassed our religious, so that they not being able any longer to bear it, during

* Continued from Vol. XLV. Page 112

1. Rather from the year 1621, for the first missionaries came at last in the year 1619 in that town and in the year 1621 the foundation was finished and on 16th July the functions had begun in the new Church of the Blessed Virgin of Mount Carmel (Latin note).

2. To be distinguished from the Spanish Congregation from which was separated and created as its own in the year 1600 (Latin note).

night from there fled having left the house, the Church, the furniture and everything, that the persons might be safe. This happened at the beginning of 1709; a little before there reached Goa the unjust decree of the king of Portugal, in which among other things was ordering that our religious should be seized and as robbers should be sent in chains to Portugal.

Therefore our religious escaping from Goa were divided in the different missions and chiefly among the Mughal inhabitants. From these the chief was Fr. F. John Baptist of S. Teresa,[3] who when in Goa, had the office of Vicar Provincial of the Goan monastery and of the hospice of the town "Diu" and of all our missionaries working in the Mughal kingdoms. He retained the office of Vicar Provincial; but busy with the missions of Mughal remained in it until his election to the Episcopate. At that time D. Mauritius of S. Teresa, Bishop of Anastasiopolitanus in Partibus [4] was the Vicar Apostolic of the mission of Mughal. He sent some of the Fathers spoken above and chiefly the said P. F. John Baptist Maria in the kingdoms of Visapur and Sunda, comprehended in his Apostolic Vicariate; which they having traversed exercising their office of missionaries, at last they selected the territory of Caruar for their residence and in it the said village of Sunkery.

They were led to this choice by three reasons: (a) in order that they might have an easier communication of letters both with the sacred Congregation of Propaganda Fide and with the Vicar Apostolic who at that time was ordinarily residing in Surat and finally with the other our missionaries; for on account of the great commerce frequent opportune occasions were found to send and receive letters; (b) because although there were not many

3. P. John Baptist of S. Teresa (John Baptist Morteo) born 6th October 1673 in Alassio (Liguria-Italy); professed 22nd December 1691, in Mughal mission 1704; In Caruar mission 1709-1717; 1st February 1714 elected Bishop of Limyrensis in Portibus and Vicar Apostolic of Malabar; consecrated Bishop 4th April 1717; died in Verapoly 6th April 1750—(Latin note).

4. Antonius Baistrocchi born 19th August 1662 at Parma (Italy); professed 8th November 1678; departed to the mission of Mughal 1706; elected Bishop of Anastasio-Politanus in Partibus as Vicar Apostolic of Mughal, 12th May 1708 : died in Surat 14th May 1726 (Latin note).

Christians here, nevertheless their number was greater than in all other provinces taken one by one ; (c) because the English were present here ; for it is well-known to anyone who knows Indian affairs, that the Christian religion among the barbarian nations is greatly assisted both by the commerce and protection of the European princes : and if indeed the English do not favour the Catholic faith which they deny, yet they favour it indirectly by protecting and helping the Catholic missionaries who are sent from Rome. The arrival of our missionaries in this territory of Caruar took place in the year 1709 during the month of April from which time this our mission began its origin.

Therefore this our mission of Caruar is the first permanent one among all or the first permanent residence of the Apostolic missionaries of the Discalced Carmelites in the whole Vicariate Apostolic of the Great Mughal. Up to these times, they had no fixed place of residence, no house or Church ; but they were running now hither now thither where necessity or utility demanded ; " where there was the vehemence of spirit thither they were going." The Carmelite Vicar Apostolic himself was staying in another's house namely in the house of the Capuchins in Surat. Behold therefore that this our mission of Caruar has the primacy of antiquity over all other Mughal Carmelite missions. We shall see in the subsequent chapters its honour arising even from other sources.

CHAPTER IV

FROM THE BEGINNING OF THE MISSION UP TO 1717

P. F. John Baptist Maria of Saint Theresa arriving here with some companions was received most kindly by the English residing here, who moreover donated to him the eastern part in order that he might build a residence and a Church or better as we said the field called Totti which the royal treasury had granted to them, but he built neither house nor church for lack of money, but a small hut, the walls of which were of mud and the roof of straw in which he lived with his companions and was performing the sacred functions. This small portion of this field is the first territorial possession of

our religion in this province; however it was granted to our Fathers absolutely free from any tax. This P. F. John Baptist Maria, the first parent and founder of his mission was born in Italy in Genova from the very esteemed Multedo family and in that place assumed the habit of the Carmelites. He had two brothers who have been both Generals of our congregation, *viz.* P. F. John Bernard and P. F. Bonaventure. He was a man of piety, doctrine, counsel, zeal for religion, constancy of mind, truly distinguished for Apostolic labours, worthy besides to be put on a chandelier.

D. Mauritius of S. Teresa, the Vicar Apostolic came hither about the end of 1712 and from that time to the end of 1717 he made this place his ordinary residence. He appointed our P. F. John Baptist Maria as his Vicar General; but God had arranged greater things for him. For, on 31st January 1714 letters were given at Rome by which he was elected Bishop of Limira and fifth Vicar Apostolic of Malabar. These letters having reached here after two years and given to the elected Bishop at first were not accepted by him; for being of very great humility was judging himself unworthy of so great a dignity, but, obedience pressing him, at last he gave his consent.

Therefore in the year 1717 on the 4th April, he was consecrated by the same D. Mauritius, in that small house in which the religious functions were performed, as we said, with the greatest possible solemnity, and after few days he sailed for Malabar. In the parochial books of this our mission there exist his writings from the 27th May 1709 to the 31st January 1717; in this time both by him and his companions were performed 97 baptisms, of which 9 of converts, 38 marriages and the dead were 25.

Although the deeds of this most illustrious man do not belong to the history of our Mission, nevertheless because he was of our own, it is fair to touch upon them, especially since he being the founder requires this. We shall do the same even about the other our subsequent missionaries. He was the fifth Vicar Apostolic of Malabar, but third among the Carmelites. He worked very much, and indeed with fruit, to bring back to the unity of the Church among the Malabar Nestorians. Under him in the year 1725, a house, a

Church, and a Mission in Mahé and Batanali was founded, which flourished up to 1782. Again under him the Mangatensis house and the Catachumenate of Verapoly were founded by P. F. Innocentins of S. Leopold [5] of whom we shall speak afterwards. D. Antonins Pimental S. J. Archbishop of Cranganore and D. Francis de Vasconcellos S. J. Bishop of Cochin harassed him very much ; they both being Portuguese and driven from their seats by the Dutch, flung against the Vicar Apostolic a long series of charges and as they were most keen defenders of the right of Portuguese patronage, sent to Rome against him very long letters full of complaints ; exhausted by old age and fatigue asked as coadjutor for himself the said P. F. Innocentius [6] of the Presentation about whom we shall speak later on and at last P. F. Florentius of Jesus [7] who succeeded him in the Apostolic Vicariate. He died in Verapoly on 6th April 1750, 76 years old and in the thirty-third year of his Episcopate.

(*To be continued*)

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5. Leopold de Kollonitz of the Austrian province, born 25th August 1681 in Hungary; professed 31st May 1700; departed to the Mughal mission 9th January 1714; elected coadjutor to the Mughal Vicar Apostolic 19th January 1723; did not accept; elected 13th September 1734 coadjutor of the Malabar Vicar Apostolic, elected Bishop of Aureliopolitanus in Portibus, but died before the consecration on 31st December 1735 (Latin note).

6. John Antony Stratmann of the province of Cologne; born 8th May 1689 in Honningen; professed 21st November 1708; departed to Mughal mission in 1721; elected 3rd March 1738 as coadjutor of the Vicar Apostolic of Malabar; transferred to Mughal Vicar Apostolic 6th December 1745; consecrated 14th August 1746; died in Caruar 6th June 1753 (Latin note).

7. Nicholas Szostak of the Polish province; born in Lituania in 1710; professed 12th October 1728; departed to Malabar mission 17th August 1739 coadjutor of Malabar Vicar Apostolic 6th December 1745; consecrated Bishop 22nd April 1751; died in Verapoly 26th July 1773 (Latin note).

REVIEWS

Speeches of Sirdar Sir M. Kantharaj Urs (Dewan of Mysore 1919-1922) with a short Life Sketch and Reminiscences by Contemporary Gentlemen and Important Letters of Administrative Interest. Volume I. Edited by Sirdar K. Basavaraj Urs, M.A., LL.B.

Addresses of Sirdar Sir M. Kantharaj Urs (Dewan of Mysore 1922) to the Representative Assembly. Volume. II.

Printed by the Government Branch Press, Mysore.

THE people of Mysore in particular and of India in general will be deeply grateful to Sirdar K. Basavaraj Urs for editing and publishing at long last the Speeches and Addresses of the late Sirdar Sir M. Kantharaj Urs. It is unfortunate and greatly to be regretted that their value to contemporary life should have been lost by their non-publication so far.

A leading, distinguished, broad-mined, generous and scholarly and learned nobleman, related by blood to the Mysore Royal Family with which he was also connected by marriage, Kantharaj Urs came under very good social and domestic influences from childhood. Reference may appropriately be made to the genealogical tree of the well-known Kalale family, which played a large part in the history of Mysore, taking us back to the origin of Yadurāya himself, the progenitor of the Mysore Rājas. A distinguished scion of the Kalale family, Dalvoy Devaraj Urs, was a Member of the Council of the Government of His Highness the Mahārāja of Mysore and the maternal grand-father of our Sovereign, the present Mahārāja of Mysore. The subject of this review was another scion of the same family, the maternal uncle of the late Mahārāja and the late Yuvarāja and the brother of their mother, Her Highness Vāṇi Vilāsa Mahā annidhāna Kempa Nanjammanniyavaru, C. I. who after the

lamented demise of her husband the Mahārāja Chāmarāja Wadiyar, developed and preserved the State of Mysore and handed on a rich, beautiful and advanced legacy to her son, S'ri Krishnarāja Wadiyar Bahadur IV. Since then, Mysore has been well-known as a Model State.

It may be well to recall the impressions which the mercurial, progressive and efficient administration of Sir M. Visveswaraya, Dewan of Mysore, left on the minds of the people and the way Sirḍar Kantharaj Urs who succeeded him grappled with the problems which arose in the wake. The task was herculean and Sirdar Kantharaj Urs braved it nobly and assisted in its accomplishment. It was then he said that our task shall search us through and through, whether we be able to undertand our time and the needs of our people, whether we be indeed their spokesmen and interpreters, whether we have the pure heart and the rectified will to choose our high course of action. So did Sirdar Kantharaj Urs appeal to the people that it was not a day of triumph but one of dedication and summoned all earnest men, all patriots and all forward looking men to his side and to help him and to counsel him in the great work of social amelioration facing the country then, as now. The object of life was more than training in a University or joining an *as'rama :* people had to be equipped for civic functions and the fulfilment of economic citizenship. Government servants had to dispel discontent and the ignorance of the people by practical example, in a country where ninety-two *per cent* were illiterate and seventy-five *per cent* were dependent only on agriculture and their earning power was too low to support any existence at all. The rich were getting richer and the poor were getting poorer ; the mind of the people was in a state of suspended animation providing a ready soil for new-fangled Bolshevik ideas of the time. Socialism was a remedy suggested when other remedies failed, when there was a marked divorce between capital and labour when the economic pressure on the workman became too severe to be borne and when the relation between the efforts put out and the reward received appeared to be the product of a wicked and envious caprice. The world today is in no better circumstances than when Sir M. Kantharaj Urs took office as Dewan in Mysore after the

first World War. Consequently, in many respects, his Speeches and Addresses are a timely publication and an indication of what steps should be taken in a situation like the present and what results may follow and in what manner. For, a stable and well-organised administration, adult franchise, democratic or representative institutions, removal of the badge of inferiority, social activities broadening human relations in daily life and in domestic circles, mutual association, improved laws of health and sanitation, co-operative and communal effort do not suffice. They may alleviate pain and suffering, perchance prolong life and bring about a somewhat enlarged vision in promoting social legislation but they are not enough. A change of heart in the 'higher classes' of society and a more humane attitude towards the poor, the lowly and the down-trodden is essential.

With this great trouble between the haves and the have-nots, where, in the words of Oliver Goldsmith, wealth accumulates and men decay, succession of hereditary aristocracies of intellect by aristocracies of wealth bodes no good. The poverty, ignorance, houselessness and distress and general helplessness of the large mass of the people have to be lifted. If men are to be safe members of modern society, they must be taught to perform those duties which society imposes on them. Where a boy or a girl is taught no trade, it is as if he or she is taught highway robbery. In Svāmi Vivekananda's words, if people do not take to education, education has to go to them. All these are reflected in the Addresses and Speeches under review. Kantharaj Urs was a great Hindu, a kind and benevolent aristocrat, a broad-minded statesman and administrator and a good friend. The life sketch of the Sirdar which has been given is very interesting and instructive and we are grateful to Sriyuts Amble Subramanya Iyer, D. Venkataramaiya, Tenkasale Subbaraj Urs and others for their reminiscences of Kantharaj Urs furnished in Volume I. The get up and the illustrations are excellent and the introduction very full and informing. We congratulate Sirdar Basavaraj Urs, himself a member of the family of the late Sirdar M. Kantharaj Urs, on this publication.

S. S.

Bhāskarī Vol. III. An English Translation of the Īs'vara Pratyabhijñā Vimarśinī in the light of the Bhāskarī with an outline of the History of S'aiva Philosophy. By Dr. Kanti Chandra Pandey, M.A., Ph.D., M.O.L., Shastri, Lucknow University, Lucknow. Price Rs. 7-15-0.

S'AIVA philosophy is more or less an unfrequented domain of Indian philosophy for a long time and the credit of drawing our attention prominently to "the fresh fields and pastures new" (comparatively speaking) in this province goes to Mādhavācārya, who in his *Sarvadars'aṇa Saṁgraha* enumerates the authoritative treatises on the Pratyabhijñā system, a title under which he summarizes the tenets of the monistic system of thought which carries on the tradition of the S'aivāgamas and which may be conveniently called 'Kashmir S'aivism' because it originated in Kashmir in the ninth century A.D. and because all the early philosophical literature on it belongs to Kashmir. It is, indeed, fortunate that a research worker of the calibre, persevering industry and penetration of Dr. Pandey should have devoted himself to the task of publishing and expounding the valuable literature on S'aiva philosophy.

Though the earliest treatise on S'aivism was written by Vasugupta, the founder of the *pratyabhijñā* school of S'aivism was Somānanda, the author of S'ivadṛṣṭi because he propounded for the first time, that liberation consisted in *pratyabhijñā* ('recognition' or 'realization') of Mahēs'vara as the individual and *vice versa* and not in the attainment of something unattained. The next writer on S'aivism was Utpalācārya (a pupil of Somānanda) who wrote the *Īs'vara-pratyabhijñā-kārikā* and two commentaries thereon—the *vṛtti* (which is published in an incomplete form) and the *vivṛti* (of which only a fragment has been traced recently). Thus, the most important work on the *pratyabhijñā* system is a commentary on the *Īs'vara Pratyabhijñā-kārikā* of Utpalācārya by Abhinavagupta called '*Īs'vara-pratyabhijñā-vimars'inī*', the English translation (with an introduction) whereof is given in the book under review. The explanation of the main title of the book "Bhāskarī, Vol. III" is as follows:—The author states with refreshing candour in his introduction to the Bhāskarī Vol. II

that he found the *Vimars'ini* of Abhinavagupta very obscure and grappled with it for many years, without success, no enlightenment coming even from the Kashmir pandits, since there was a break in the tradition of the interpretation of Abhinavagupta's work. At last, to the great relief of the author, was discovered in Srinagar in 1931 an illuminating commentary on Abhinavagupta's work called Bhāskarī which bridges this gap in the tradition. With the laudable zeal and earnestness of a scholar, the author undertook the publication of this Bhāskarī, the first volume (published in 1938) and the second volume (published in 1950) giving us the complete text. The work under review is called the Bhāskarī, Vol. III, because the English translation of Abhinavagupta's obscure work has been rendered possible mainly with the aid of the Bhāskarī.

Students of Indian philosophy in general and S'aiva literature and philosophy in particular owe a debt of gratitude to the author for his learned and almost pioneering labours in the field. The 206 page introduction is scholarly and exhaustive and the translation is very carefully done and is on the whole a highly creditable performance. When this has been said, the criticism of a few points in the introduction can be offered, without fear of being misunderstood.

It is not quite correct to say (as has been done on page I of the introduction) that 'various names of S'iva, such as Rudra and Pas'upati occur in all the four Vedas.' It would be more scientific to say that from out of the Rudra deity in the Ṛgveda evolved the conception of God S'iva, which took concrete shape when there was an amalgam of it with the phallic worship implicit in the *s'is'na-devāḥ* of RV. VII. 22.5.i, the Āryan attitude which may be truly described as that of those "who came to scoff but remained to pray." The author after citing the views of Dr. Wheeler and Sri R. D. Banerji, rightly makes the fair assumption that the worship of S'iva and S'akti in the symbolic form of a *liṅgam* and *yoni* with a receptacle for holy water used for bathing the sacred may have been a religious feature of the Indus Valley culture. After stating this, he could have referred

at least briefly to the theroies regarding the relationship of the Vedic to the Indus Valley culture in so far as it could be supposed to have influenced the development of S'aivism. That the tapering (*liñga*-like) mass of flames of the fire-god rising from the altar (called *yoni*, often in the Ṛgveda) along with the ashes and the white (Ganges-like !) stream of melted butter poured in from above, may suggest an *independent* evolution of the conception of S'iva from that of Rudra who already had in Vedic literature the epithets associated with S'iva is also a theory plausibly advanced. Deserving of passing mention was also the astronomical theory of *Mṛga* (or Orion) constellation presenting the figures of a hunter (Rudra-S'iva) in pursuit of a deer (the sacrifice of Dakṣa) with the Milky way (as the heavenly Ganges) and the moon (on the head of S'iva).

As the Sāmavidhāna is a late work of the Vedic period, the statements therin (page II of the introduction) cannot be cited as Sāma Veda evidence. The dogmatic statement (page IV) that Kāḷidāsa was a S'aiva is hardly in order as the point is debatable. The references in the footnotes should have been given in the standard form, *e.g.* Ṛg. M. VII. S. 22 RK 5 should simply have been RV. VII. 22.5.

All this, however, does not detract from the high value and undoubted merit of the work. The author deserves the gratitude of Indologists for his scholarly labours in the field of S'aiva literature and philosophy.

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A Descriptive Catalogue of the Sanskrit Manuscripts in the Tanjore Serfoji's Saravati Mahal Library, Tanjore. Vol. XX. Mantra S'āstra. Compiled by K. S. Subrahmanya Sastry. Published by S. Gopalan, B.A., B.L. Honorary Secretary, for Administrative Committee, T.M.S.S.M. Library, Tanjore. Price Rs. 12-0-0.

THE catalogue lists 547 palm leaf and 773 paper manuscripts. They include 1045 manuscripts catalogued by Dr. Burnell and by the previous librarian, Sri O. S. Ramaswamy Sastri, 149 manuscripts donated by Sri Jambunath Bhat Landage, 24 manuscripts being Sri Thyagarāja Svami's collection, 15 manuscripts belonging to Sri Gopalakrishna Dhavalakar and 85 manuscripts of Sri Krishajee Mehtab. They are in Devanagari, Grantha or Telugu characters. 233 manuscripts are duplicates. The manuscripts of 173 works are complete. Manuscripts are incomplete in respect of 79 works.

The manuscripts cover the entire field of Mantra S'āstra. Three comprehensive indices facilitate easy reference and location of manuscript. In every case the title is given in Dēvanāgari, English and Tamil characters. The substance (palm leaf or paper), the number of leaves, the script, the number of granthas, the beginning, the end, the colophon, the subject and the remarks about the condition of the manuscripts are all given as usual and in full. An excellent introduction (भूमिका) in Sanskrit entitled *Mantra S'āstra hṛdayavēdanam* has been written by S'rī Subrahmanya S'āstri who styles himself '*Gaṇēs'ādvaitī*'. It is succinct and bears repetition. We translate below extracts from it.

Mantras are infinite and so are the deities to whom they are respectively addressed. The deities are classified as belonging to (1) one's sect, (2) leading to *ātma*, (3) one's favourite deity, (4) one's family deity, (5) household deity, (6) village deity and (7) territorial or world deity. Mantras also are divided similarly into seven classes. Gaṇēs'a, Sūrya, S'akti, S'iva and Viṣṇu are the five principal aspects of *Brahman* and *Nirguṇa Brahmam* is the ultimate. Each of the five has his special votaries. Smārthas accept all the five. Each of these, when concentrated upon devoutly through their mantras, leads to *Nirguṇa Brahman*. The mantra of the first three consists of a single letter, while that of S'iva is of five letters and of Viṣṇu eight letters. There are also eight lettered mantras for Gaṇēs'a and Sūrya, fifteen lettered for Dēvī, twelve lettered for Paramēs'vara and Viṣṇu, while Praṇava leads direct to *Nirguṇa Brahman* as stated in the Upaniṣads.

There are also incarnations of these five deities, devotion on whom leads to *ātma jñāna*. All these are *ātma-dēvatas*. Deities who are worshipped for fulfilment of one's desires are styled *Iṣṭa dēvatas*. They are either any of the above or their retinue or are absorbed in them. The family deity is the one in one's family tradition. The household deities are those worshipped daily in the house for removal of evils and promotion of prosperity. The village deities are those worshipped for common welfare like the warding off of disease to men and cattle and protection of the village, men. and cattle, namely, Hariharaputra, Candi, Kāḷi, Durga and others. The world (universal) deities are Brahma, Indra and other Lōkapālas, their subordinates, the Navagrahās, Vasus, Rudras, Ādityas, As'vins etc. Dēvaṛṣis, Brahmaṛṣis and Mahaṛṣis. Each of these may be worshipped according to ability and instruction. Worship is of two kinds, Vaidika and Tāntrika. Vaidika is two fold, *Karma* and *Jñana* combined or *karma* only. *Tāntrika* is three fold—*Tāntrika*, *Vāma* and *Pās'ānda*. *Karma-Jñāna upāsana* of the *ātma-dēvatas* leads ultimately to self-realisation. This is the way recommended by the Ācāryas. *Nirguṇa Brahman* is not possible of direct approach by *upāsana*. *Karma upāsana* of these *dēvatas* leads to that deity, but some of the devotees are granted self-realisation also by the grace of the *dēvata*.

Tāntrika upāsana is by *mantra* and *japa* according to the Tantra to secure worldly ends. The *Vāma upāsakas* seek to please their *dēvata* by certain practices and forbidden foods and drink, while *pās'ānda upāsakas* indulge in self-torture in the course of their worship. Of these, the *Tāntrika* (first category) though not conforming to the Vedas, is not wholly reprehensible as it leads to the grace of the *dēvata*, if practised with faith.

All the *Vaidika upāsanas* lead to *ātma-jñāna* directly or by the grace of the *dēvata* and are to be preferred.

We hope that the introduction will be translated and widely circulated.

A.V.R.

Social and Religious Life in the Grihya Sutras. By Dr. V. M. Apte M.A., Ph.D. (Cantab). Reset Edition. Published by The Popular Book Depot, Lamington Road, Bombay-7. Price Rs. 15-0-0.

THE Popular Book Depot, Bombay, which has already a number of notable publications on Indian culture to its credit, has done well to bring out this second edition of Dr. Apte's work on Social and Religious Life in the Gṛhya Sūtras. The book was first published in 1939. It broke new ground then. It retains its freshness even now.

Dr. Apte set to himself a difficult task, namely, to weave the social fabric from material concerning domestic ritual. He accomplished it with remarkable success.

'The general tendency of Indian religious literature at this time was to ritualize all action and spiritualize all life. This ritual chiefly centred round the fire worship. Throwing oblations into the fire and reciting appropriate mantras accompaning every act of austerity, penance, expiation and propitiation...The Gṛhya sūtras maintain contact with the Irāṇian system of the preservation and worship of the fire......They deal with the domestic fire (*Gṛhyāgñi*) and sacrifices only, but they take for granted the existence of the three S'rauta fires and the performance of the grander Srauta sacrifices, side by side, though they are not obligatory on every householder.'

"The outlook on life is a vigorous, robust and optimistic one ......Mantras that are of the nature of prayers for prosperity and long life are eminently in keeping with the general trend and spirit of the ritual they accompany. सुप्रजा वीरवन्तः पतयो रयीणाम् (May we have valiant progeny and may we be masters of wealth) is almost the refrain of such mantras......There was not the slightest disinclination to face the struggles of life. There was a yearning to triumph over them and to ride on top of the waves of life......So implicit was the belief in the efficacy of ritual and so firm the faith in the almost unlimited powers of the ritual in ensuring prosperity and averting misfortunes, that quite a number of interesting ritual practices and performances were formulated for these purposes......

The *kāmya* ceremonies or rites prescribed include desires like increase of cattle, horses and elephants, holy lustre, glory, happiness, a large family, long life, riches, averting of accidental death and misfortune......So complete was the process of ritualizing or spiritualizing life, that every stage of life from birth (rather existence in the womb) to death is marked by a corresponding sacrament."

The sacraments of *Puṁsavana* and *Sīmantonnayana* prior to birth, the *Nāmakaraṇa*, *Upanayana* (initiation into education), marriage, and of death are elaborately described as well as those of constructing and occupying a new house. Without going into details, it is worthy of note as pointed out by Dr. R. P. Tripati, the Vice-Chancellor of the University of Saugar in his Foreword, that "the life of a student was rigorously regulated. Emphasis was laid both on physical and mental cleanliness, behaviour and deportment, respect for elders and reverence for the teacher and on simple living......The main aims of education were to develop sound morals, a disciplined mind and good habits, besides developing the intellect. It fostered among the pupils a reverential, attitude towards the learned in particular and all nature —(static or dynamic) in general."

It is interesting to note that while auspicious stars and *tithīs* (days counted from new or full moon) are prescribed, there is no reference to horoscopy and the planetary aspects dominating later astrology. The definition of the full and new moons is remarkable: "Full moon is the greatest distance between the Sun and the Moon, New Moon is their nearest approach." The author's treatment of this subject, as of all other topics, is thorough and masterly. But we cannot follow him in greater detail in a review.

Dr. Apte rightly emphasises the practical mindedness of the Āryans at the time, no less than their optimistic outlook. Hints are not wanting of a revulsion against ritual excesses, for example the formula, "Even he who puts a piece of wood *full of faith* should think 'Here I offer a sacrifice to that (deity)'" or "Even by learning (*svādhyāya*) only, satisfaction is produced (in the minds of gods)." "Similarly the reference to the different customs of

families and countries and some particular customs as over-riding the Gṛhya Sūtra rules : all this is evidence in the same direction...... It is not to be supposed that they were epicures. Plain living and high thinking was a motto they actually lived up to......Self restraint was the very breath of his (*i.e.* householder's) life...... Truth and faith, sacrifice and charity, strength and power are symbolically the pillars of the newly built house." "'*Ritam*' and '*satyam*' are the final principles of every kind of order, particularly, moral order."

The book is a valuable guide for the popular study of Indian culture and the author is a safe one. But we cannot help remarking that the book would have benefited if Dr. Apte had revised it in the light of his intense researches and profound knowledge in Vedic literature since 1939. Our readers will doubtless have noticed his keen penetrative insight, while reading the article "The Allegorical Significance of the word for 'Cows' ('*Go*' in the plural)" used in the Ṛgveda in our journal for July 1954, pages 21-28.

A.V.R.

Note on Yearly Records of the Mission of Caruar Translated by Sri S.Silva

WE have received several communications in connection with the publication of the translation of "Yearly Records of the Mission of Caruar" by S. Silva.* Objection is also taken to several portions of Abbè Dubois work on Hindu Manners, Customs and Ceremonies, which is neither here nor there. However, we publish an extract from a letter received from one of our esteemed contributors.

"I am of the opinion that the contents 'which are described as fit to be written in letters of Gold and that the treatise is an unbiassed, excellent and original work by a marvellous man,' affects the self-respect of Indians, more particularly, what are contained in pages 108 and 109 are highly insulting and we are rebuked for lack of morals, are styled as plunderers, avaricious, lazy and deceitful. In fact they decry Hindus as idolaters without knowing what idolatry is and they exhibit a colossal ignorance of the Hindu life, manners and customs. I request you to exercise such restraint on passages as would be offensive to the religious feelings and self-respect of most of our contributors and readers."

We, as an institution have only published the translation of of "Yearly Records of the Mission of Caruar" from an impartial point of view and are not responsible for the contents or sentiments found in it.

Editor.

* QJMS. Vol. XLV. No, 2. pagss 105-112.

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